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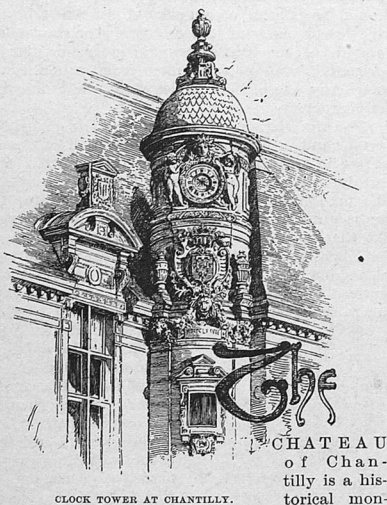
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CHANTILLY.

BY THEODORE CHILD.



CLOCK TOWER AT CHANTILLY.

CHATEAU
of Chan-
tilly is a his-
torical mon-
ument, a

museum, and a princely dwelling. It is situated about 25 miles to the north of Paris, on the edge of vast forests, in a country of gentle undulations, well watered by abundant streams. Formerly, there was a great marsh here, and, in the midst of the marsh, rose an irregular mass of limestone forming a sort of island, protected at once by its height and by the surrounding water. In the tenth century a fortified tower was built on this island, and so the Château de Chantilly came into existence. From 1260 onwards the history of the Château and of its owners can be traced year by year. During the middle ages Chantilly was probably simply a medieval stronghold of the ordinary kind, destined to resist an enemy armed with bows, arrows and javelins. In 1538 the famous Constable Anne de Montmorency established his dwelling at Chantilly after he had done battling, and rebuilt the castle in the style of the Renaissance, and in accordance with those artistic tastes which he had acquired during his Italian campaigns. His architect was Jean Bullant, who had studied in Italy, and who afterwards built the Château of Ecouen, and helped Philibert de Lorme to build the Tuileries.

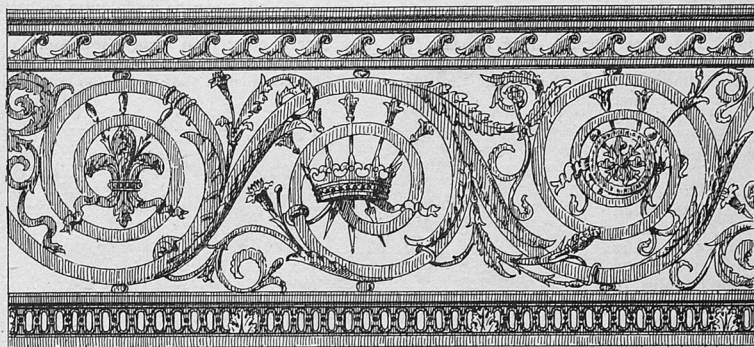
Jean Bullant, like his predecessors of the middle ages, was constrained by the nature and form of the land—the rock is triangular, and there is deep water on three sides of it. The Château was therefore necessarily triangular. But, as the Constable Anne de Montmorency was the greatest seigneur of France after the King, and as he kept up a veritable court and troops of armed men in his services, more room were needed, and so Jean Bullant threw a bridge from the south-east face of the triangle to the mainland below, and built that delicious *Châtelet*, which is still entirely preserved at the present day, and which has served as a model for so many châteaux in the region around Paris.

In 1632, Chantilly passed into the hands of the Grand Condé, the conqueror of Rocroy, who found the Château a specimen of Renaissance architecture, like Blois and Chenonceaux, and who transformed it into the Louis XIV. style, leaving only the châtelet intact exteriorly. In a recent architectural study in *L'Art* M. Charles Yriarte insisted upon the important point that the building of Chantilly is anterior to that of Versailles, and, whatever the disproportion between the two edifices, it was Chantilly that gave Louis XIV., at the time of his celebrated visit to Condé, the idea of asking Le Nôtre to design his gardens. Condé rebuilt Chantilly as a grand reception and banqueting hall; the vast subterranean rooms dug out of the rock in the middle ages for military purposes were converted into immense kitchens, in one of which the famous Vatel met his tragic death, as Mme. de Sévigné relates. The châtelet alone was reserved for daily habitation. The successor of the Grand Condé, Louis Jules Henri de Bourbon, continuing the traditions of his great ancestors, built those magnificent stables at some distance from the Château, which are a masterpiece of French architecture, and a monument of princely magnificence. These stables, built between 1719 and 1735, provide accommodation for 176 horses.

At the time of the Revolution the Condé family emigrated. Chantilly was pillaged, the statues destroyed, and, finally, the whole building, with the exception of the stables, the châtelet, and a

small addition built in 1772, called the Château d'Enghien, was razed to the ground. After 1815, Prince Joseph de Bourbon returned to France; the Duc de Bourbon, his son, came to live at Chantilly. In 1820, the last of the Condés restored the châtelet, and, by his will, dated 1829, bequeathed the domain of Chantilly to his grandnephew, Henri Eugène Philippe Louis d'Orléans, Duc d'Aumale, fourth son of King Louis Philippe. The Duc d'Aumale spent his youth in fighting at the head of the French troops in Algeria, but even then, before 1848, he had formed the project of restoring Chantilly, and had executed certain works of appropriation. The Revolution of 1848 paralysed

brought to the Duc d'Aumale great art treasures in the shape of old stained glass, a magnificent series of tapestries from pictures of Van Orley, stained glass portraits of all the Montmorency family, dated 1545, woodcarving—masterpieces of Renaissance work, bas-reliefs by Jean Goujon, all coming from the splendid Château of Ecouen. Hence the necessity of constructing picture galleries, a chapel, long lobbies for the stained-glass treasures, sanctuaries for funereal monuments of ancestors rescued from destruction by some happy chance. Thus, as M. Yriarte has pointed out, new Chantilly, although a private residence, is really a national museum. In the grand, new architectural



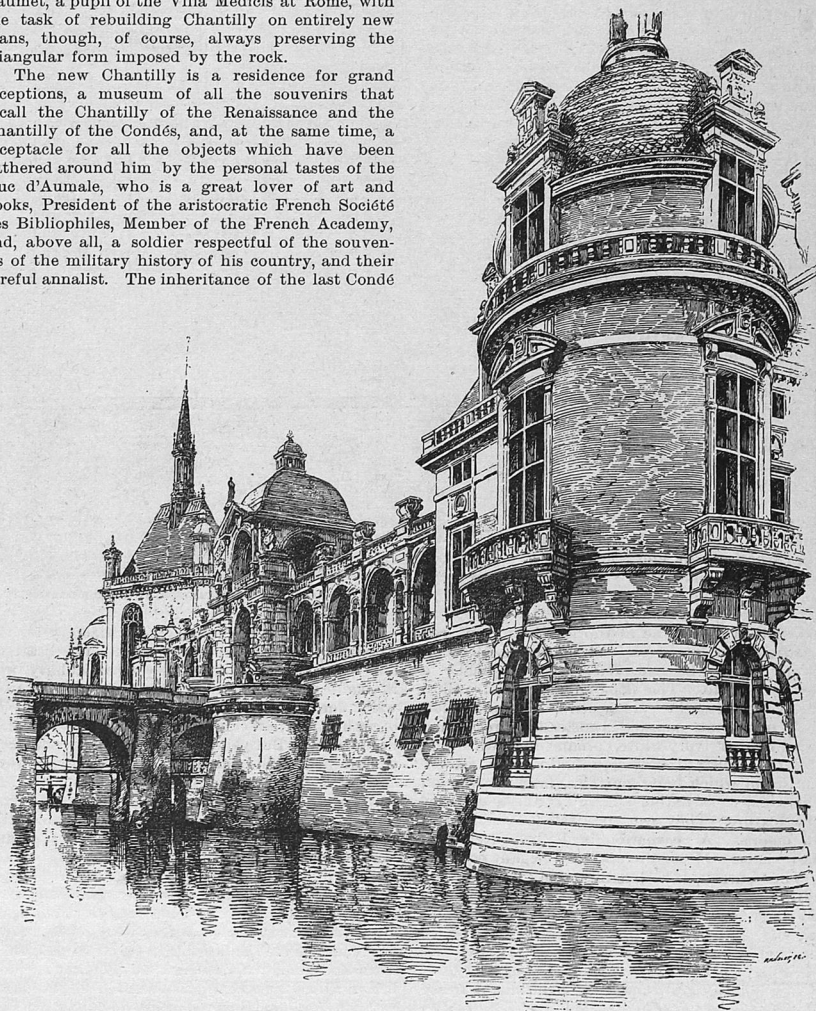
Greece et Emoris, del.

DETAILS OF BALUSTRADE.

all his plans. Chantilly fell into the possession of the English bankers, Coutts & Co., and the Duc d'Aumale, until 1871, lived in England in exile at Claremont House at Twickenham. From 1848 to 1875 Chantilly remained uninhabited, except during the time that the English Ambassador, Lord Cowley, spent there under Napoleon III. Finally, the Duc d'Aumale charged M. Henri Daumet, a pupil of the Villa Medici at Rome, with the task of rebuilding Chantilly on entirely new plans, though, of course, always preserving the triangular form imposed by the rock.

The new Chantilly is a residence for grand receptions, a museum of all the souvenirs that recall the Chantilly of the Renaissance and the Chantilly of the Condés, and, at the same time, a receptacle for all the objects which have been gathered around him by the personal tastes of the Duc d'Aumale, who is a great lover of art and books, President of the aristocratic French Société des Bibliophiles, Member of the French Academy, and, above all, a soldier respectful of the souvenirs of the military history of his country, and their careful annalist. The inheritance of the last Condé

monument are assembled innumerable monuments of French art, from the Renaissance down to the present day. Pictures, enamels, glass, statues, specimens of printing and book-binding—all forms and manifestations of art. But thanks to these very demands imposed upon the architect—Chantilly has its great quality of logic and appropri-

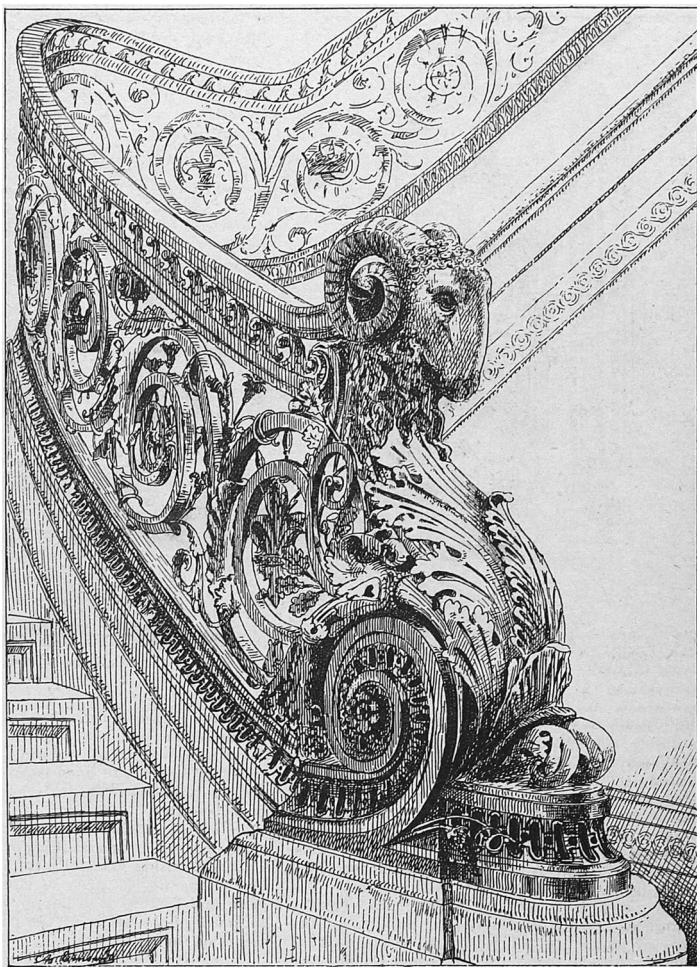


THE CHATEAU OF CHANTILLY.

ateness. Everything in the structure has a meaning and a use.

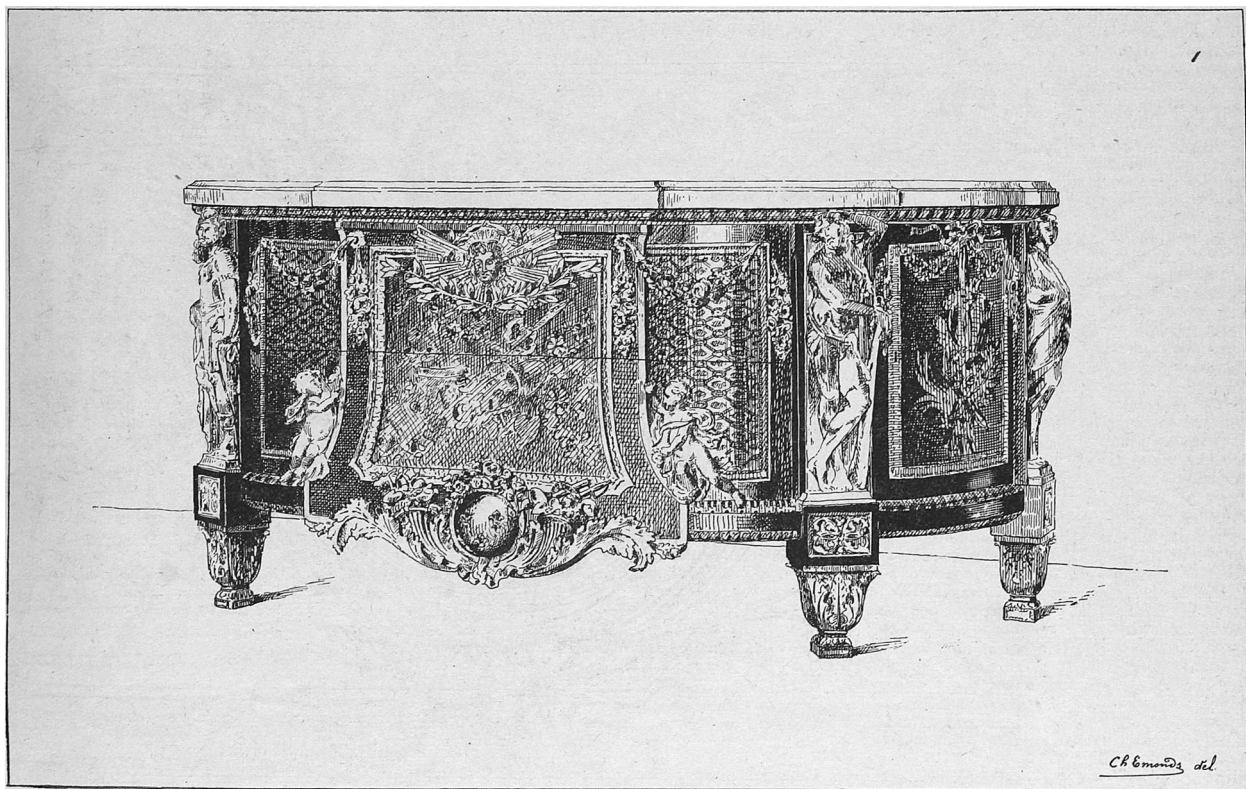
Imagine yourself on the level esplanade, overlooking the Château called Le Connétable, within the center Frémiet's colossal equestrian statue of the Grand Condé. The country all around is covered with forests and woods, and immediately around the Château are gardens and fountains and cascades designed by Le Nôtre, in the same style as the gardens and fountains of Versailles. A broad moat, full of clear water swarming with fish, surrounds the triangular mass of building, and reflects its pinnacles and Renaissance towers. Crossing the moat at the place where the feudal drawbridge used to be, we enter the courtyard through a monumental portal, which forms the center of an exterior arched gallery, flanked at one end by the Tour du Connétable and at the other by the chapel, and composing the eastern façade of the Château. The chief ornaments of the chapel are the glass windows from Ecouen, which have recently been studied and reproduced in M. Magne's great work on the "Maitres Verriers Français," published by Firman-Didot. The northern side of the courtyard is occupied by the private dwelling apartments. Opposite the entrance portal is the vestibule, which opens into a second, larger vestibule leading into the rooms of the châtelet, and into the "Galerie des Cerfs," or great dining hall, while on the left it opens on to a monumental staircase in the form of an elongated horseshoe. This staircase leads to the chapel, and is furnished with a magnificent wrought iron balustrade, a part of which is figured in our illustration. The "Galerie des Cerfs" is so called from the stags' heads, trophies of the chase, which are fixed at regular intervals along the cornice. The style of this immense dining room is Renaissance. The floor is fine parqueting; the walls are paneled with oak; all the doors and their frames and the caissons of the ceiling are likewise of oak, carved in the Renaissance style. At one end of the room, above the grand entrance, is a musicians' gallery of exquisitely carved stone. At the opposite end is a monumental fire-place, surmounted by Paul Baudry's decorative panel of Saint Hubert. The large spaces on the walls are occupied by the Van Orley tapestries, surrounded by their beautiful borders, and framed in simple oak mouldings. Each tapestry is surmounted by a cartouche, bearing its title, and below each there spring from the wall two bronze arms grasping torches. These torches and the candles on the table constitute the only lighting apparatus in the room. Such a brutal and deleterious light as gas is carefully banished from the Duc d'Aumale's dwelling. Opening out of the dining hall is the picture gallery, terminating in the northern tower of the Château, which tower has a

dome roof decorated with Paul Baudry's beautiful "Enlèvement de Psyché." Opening out of the picture gallery are three doors. By the first we enter the "Galerie de Psyché," a low-roofed lobby, built specially to receive the glass from Ecouen, representing the story of Psyché, done in *grisaille* by the own hand of Bernard Palissy, says tradition. On the other wall of this lobby, facing the glass side, are hung the Duc d'Aumale's collection of drawings by the masters, and of historical portraits in crayons of three colors, in the manner of Clouet. At the end of this gallery is the Treasure tower, in which are placed the antiques, the bronzes, the gems, and other objects of great variety and price. The two other doors leading out of the picture gallery open into the print-room and into the Tribune, the latter a hexagonal room lighted from the top—and rather poorly lighted, too—and decorated with sculptures. The Tribune contains the

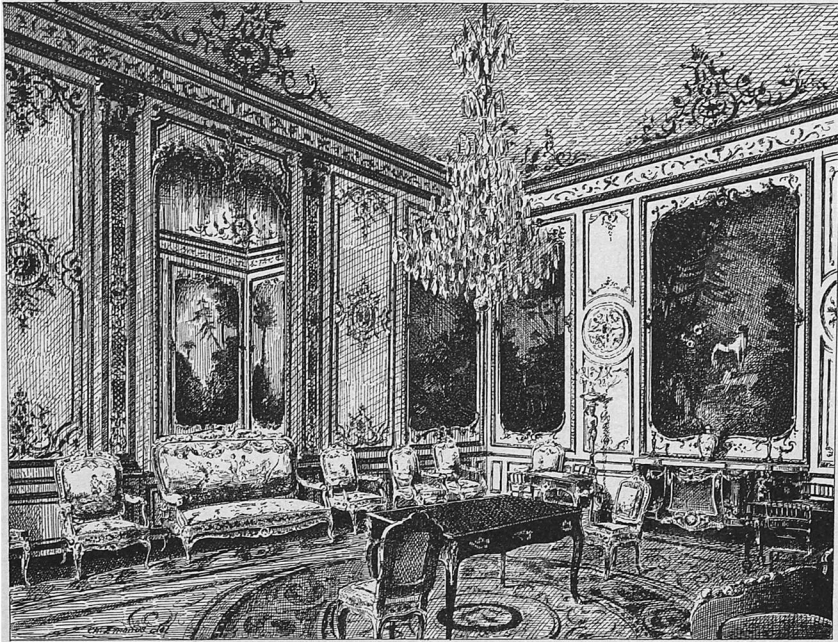


BALUSTRADE IN WROUGHT IRON AND BRASS AT CHANTILLY.

pearls of the d'Aumale collection, pictures of Botticelli, Lippo Lippi, the Orleans Raphael, some of the finest works of the fifteenth century Burgun-



COMMUNE DECORATED WITH WOOD MARQUETERIE AND BRONZE FIGURES AND ORNAMENTS BY CAFFIERI, AT CHANTILLY.



SALON LOUIS XVI., CHANTILLY.

dian painters, and some specimens of the great moderns Delacroix, and especially Decamps. Returning to the vestibule, we may now penetrate the apartments of the châtelet, which, from the point of view of the ornamentation and furniture, offer a good example of the opulence of the time of Louis XIV. Our illustration shows one of the salons in its general aspect, while another illustration reproduces a magnificent commode, which forms part of the furniture in this salon. The chamber and cabinet of "M. le Prince" are equally magnificent. Then comes a long gallery, on the walls of which are painted "the actions of M. le Prince," that is to say, of the Grand Condé; and then the "cabinet des singes," where some French painters, full of sprightly wit, have rivaled and surpassed the Italian grotesque compositions.

The interior decoration of Chantilly is difficult to describe, unless one had recourse to a mere technical inventory of each room. The reason is that the decoration of these vast galleries and vestibules and domes forms really part of the architecture. Their beauty depends on the proportions, on the arches, on the perspective effects, on the sculptural ornamentation of the cornices, plasters and brackets. In Chantilly you will find no rose and white salons, or dining-rooms in buff and gold, that might be copied by any intelligent upholsterer. The decoration here is fixed; it forms part and parcel of the building itself. It is intended to last for ages, and it is age which will give its mellow tones to oak and stone and marble alike. As for the treasures of art that Chantilly contains, this is not the place to describe them, and, for that matter, mere description of any art treasures is unsatisfactory and useless enough. The only merit to which these lines may lay claim is that they call attention to illustrations by which the reader may form some idea of the architectural and constructive beauties of Chantilly, and also of the splendor of its internal arrangement. The architect, it may be remarked, has had to contend against extraordinary difficulties in utilizing to the best advantage the irregular shape of the ground. He has succeeded admirably. Nowhere does the plan of Chantilly offer

holes and corners without issue. Entrances and exits communicate commodiously and ingeniously; and, from whatever point we examine it, the whole structure appears to have its axes, its equilibrium, and its harmony. The exterior of the Château is very beautiful and varied, and the silhouette of each façade original and charming, while at the same time retaining something of princely grandeur. Chantilly, rising gracefully from its bed of waters, has the quality of rarity of situation, and its elegant architecture is a happy adaptation of the contours of the styles of the past to the requirements of the present.

WHITE as a ground color sets off charmingly blues, purples, browns, violets, greens and reds. Good combinations for blue are gold, pink, buff, salmon; lighter tones of blues, drabs and yellows; for red, lemon, pale blue, gold and green. On a ground of black the colors to harmonize best in contrast are pink, lemon, drab, gold greens, light blues, salmon and purple.—*The Painters' Magazine*.

SANITARY HOUSE FURNISHING.

BY GLENN BROWN, A. A. I. A.,

Consulting Architect for House Sanitation, Washington, D. C.

THE KITCHEN.—PART II.

(See Illustration on opposite page.)

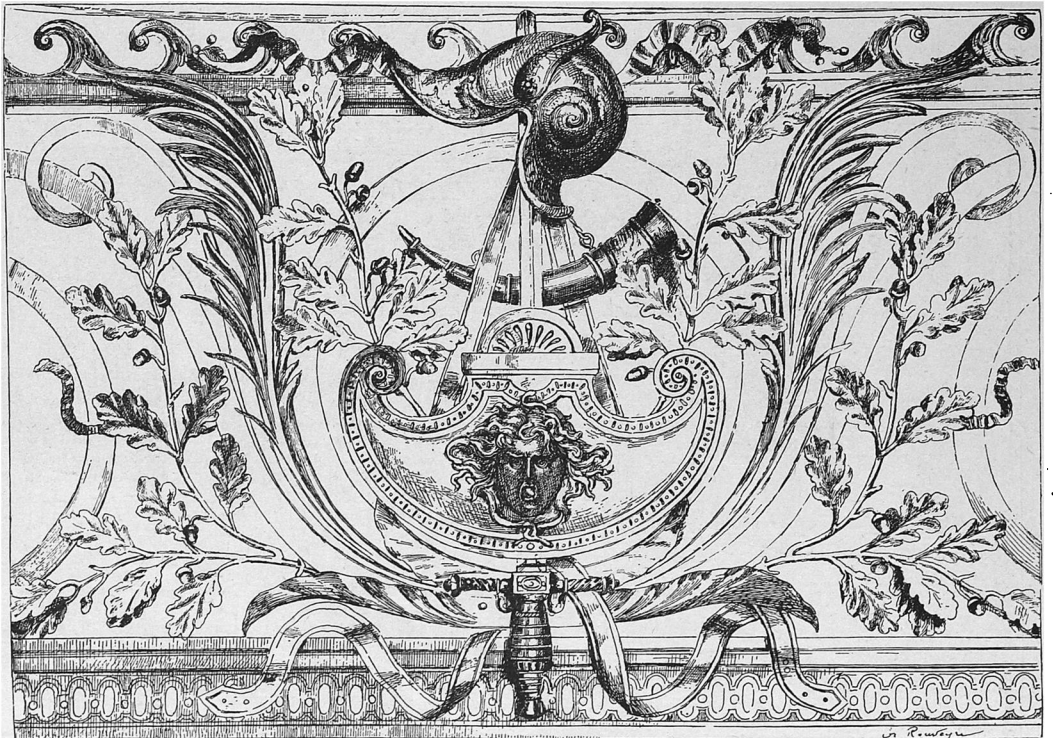
THE kitchen, where the food is prepared, is one of the most important rooms in the house from a sanitary standpoint. Here small particles of organic matter are to be found in the dust and dirt. Here also is prepared and kept, before and after preparation, the food which permeates every part of our body, through the blood channels. By the food and water filth or zymotic diseases are most generally introduced into the system.

The walls of the kitchen should be made, when possible, of some impervious non-absorbent material, as glazed tile or enameled brick. Painted brick or plaster forms the best cheap substitute. I would consider soapstone finish as good. Never have wooden wainscoting, washboards, dark closets, dark corners or boxed pipes. I would avoid even casings or architraves around the doors. Behind the different pieces of finishing mentioned in the last two sentences, bugs find a home and carry refuse matter with them. Carry the brick or tile directly down to the floor. Stop all cracks and wax the floors carefully. In the illustration (Fig. 8) I have introduced enameled brick to the height of seven feet, and the balance of the wall is finished with soapstone finish instead of plaster.

From the range the household is liable to discomfort by the odors, generated in cooking, permeating the house. The hood over the range has an opening into a heated flue. The smoke pipe from the range keeps the space beneath the hood well heated, and thus creates a current of air that will carry off the odors produced by cooking.

The range is set upon legs, with a tile hearth beneath it. In cheaper houses a Portland cement hearth is good. The usual water-back, warming and baking closets, etc., are provided, but in addition, there is a garbage or slop crematory—a suggestion for a novel, useful, and sanitary compartment for ranges. In Article No. III. a sectional view of this compartment will be given.

Spaces for cleaning beneath and around the ovens should be so arranged that the dullest servant (no doubt many housekeepers think they have the very one) can comprehend, otherwise every little while you will be worried with the range, "won't cook at the bottom," or, "won't brown." All parings of vegetables, meats and other kitchen wastes should be placed immediately into the crematory, where they will be dried by the heated air, and then can be dumped directly into the fire by simply pulling a rod. In a few minutes it will be consumed—a nuisance, and sometimes a dangerous one, no longer.



WROUGHT IRON BALUSTRADE, CHANTILLY.